

THE ART INSTITUTE
OF CHICAGO

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Judith, oil on panel, $39\frac{1}{4}'' \times 30\frac{7}{16}''$, painted about 1560 by the Flemish painter Jan Sanders van Hemessen (ca.1500-ca.1575). Formerly in the collection of the Marquis de la Pallu, Paris, it was acquired in 1956 for the Art Institute through The Wirt D. Walker Fund.

Mannerism, the development following the age of the great masters of the Italian Renaissance after 1520, has not been well represented in the collections of the Art Institute; therefore, the recent acquisition of a painting showing Judith, by the Flemish Mannerist painter, Jan Sanders van Hemessen (ca.1500-ca.1575), has been most fortunate.

The Mannerist artist attempted to attract attention by following the steps of the great masters of the past and outdoing them by abandoning academic rules and experimenting with new ways of expression. Much of their work was based on the study of the Renaissance masters of Florence and Rome. Michelangelo's conception of the nude figure was regarded as one of the ideals, and artists of all nations flocked to Rome to acquire the manner of the Master, if nothing else. Hence, the derivation of the term *Mannerist*, of rather recent origin in art history.

As it is most likely that Jan van Hemessen, who lived in Antwerp most of his life before he settled in Harlem in 1550, went to Rome, he is considered one of the so-called *Romanists*. Painters of this school often show complicated themes represented with a high measure of invention and intensity. Among their favored subjects were contorted nudes portraying religious and mythological themes in the most exaggerated attitudes. Among the subjects of more than thirty pictures known to have been painted or attributed to Hemessen, there are a number which are closely related to paintings the artist must have seen in Italy. Religious paintings prevail in his work, but they frequently come in a disguise which makes it obvious that the painter's interest centers on the artistic problems concerned with the paint-

ing rather than the subject. This is, for instance, the case with our Judith. Judith is shown holding the sword with which she has decapitated Holofernes, the general hostile to Israel, her people. Hemessen's problem was to show the contorted figure of a nude. This he does with extraordinary skill by outlining the body with sensitive care and by allowing the light to take an important part in modeling the torso and especially the arm. In contrast to the figure and enhancing its monumentality, the artist has placed a finely painted piece of material in Judith's left hand. In addition to the powerful rendering of the *contraposto*, the artist has foreshortened the arm and has even used the head of Holofernes to take up this motive once more and so push the lines of force back into the dark area. By using these skillful means, he frees the figure to move in space. Though details, such as the head of Holofernes, are painted in the most realistic way, this manner does not detract from the highly stylized pattern in which the picture has been arranged.

Hemessen was uneven in his production and was not always able to reach his goals, but compared to his other work, the extraordinary brilliance of the present picture, certainly painted late in his life, remains unsurpassed. This so-called *half-figure* picture is very typical for the way in which Hemessen painted the human figure; and the flesh colors, as in most Mannerist paintings, are strong in character but allow for shading into very subtle details.

HANS HUTH

On the cover:

*The Queen, ceramic sculpture by Isamu Noguchi
in the 62nd American Exhibition*

CHINA-TRADE PORCELAIN FROM THE FREDERICK S. COLBURN COLLECTION



The special exhibition of China-Trade porcelain from the collection of Frederick S. Colburn, opening February 1st in Gallery G15, is especially appropriate to this month marked by two patriotic holidays. The collection is centered upon those porcelains made in China for the American market, and includes two pieces decorated with the badge of the Society of the Cincinnati, the organization formed by General Washington and his officers before they disbanded at the end of the War of Independence. Major Samuel Shaw, one of the leading members of the "Cincinnati" and later first consul to China, sailed from New York on Washington's birthday, 1784, on the *Empress of China*, our first ship to reach the port of Canton after the signing of the peace treaty with England. American enterprise brought this branch of our foreign trade to a position exceeding that of the English East India Company.

Mr. Colburn is a discriminating collector who has studied his subject thoroughly, selecting only items of high artistic quality as well as historical importance. He has carefully supplemented the "American" pieces by choice examples of the wares made for the East Indian, English and Continental European market.

VIVIAN SCHEIDEMANTEL

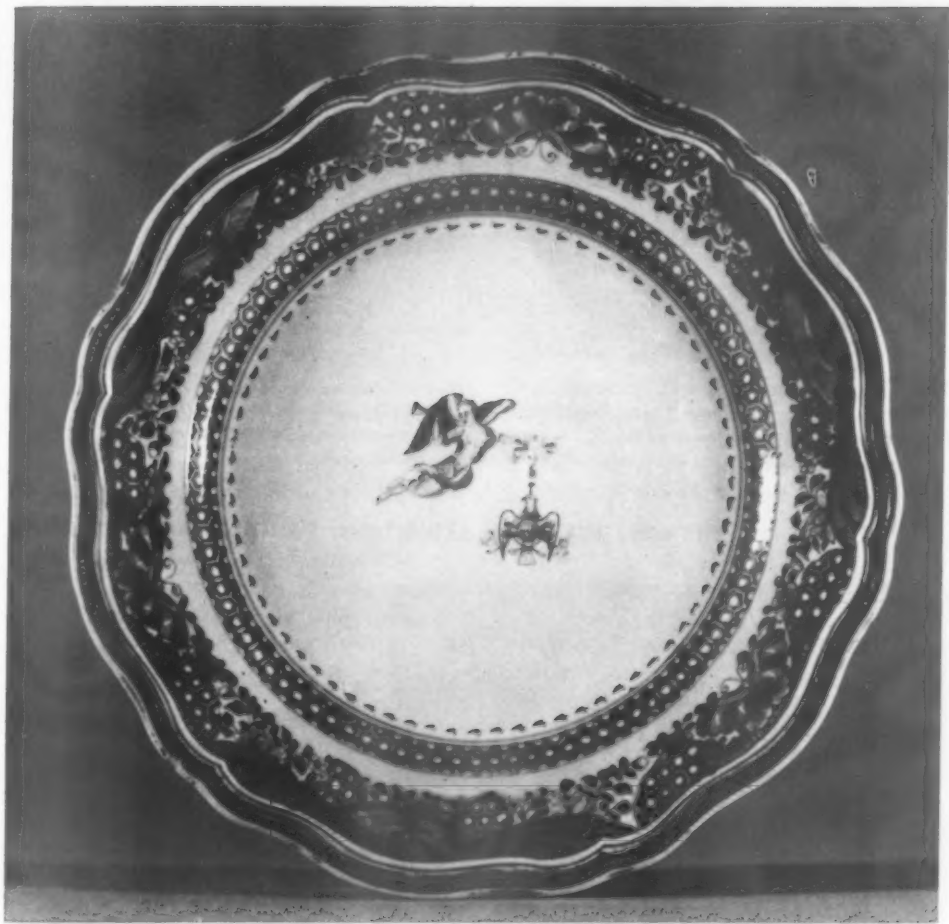


TOP LEFT

Water buffalo with rider, undoubtedly made for the Indian market, about 1750-1775. It is interesting to note that the market for Chinese porcelains was not limited to the West.

BOTTOM LEFT

Jug with cover, decorated in gold and colors with the arms of the State of Pennsylvania, very finely executed, and the monogram "PM" on the bottom. This piece is known to have come from the Morse family of Philadelphia and is one of only three known pieces still extant bearing these arms. The only other state whose arms appear on China-Trade porcelain is New York, but these, as the arms of the United States, both well represented in the Colburn collection, were apparently a stock design of the Canton merchants and thus are more frequently encountered.



Dinner plate, with the figure of Fame bearing the emblem of the Society of the Cincinnati, part of George Washington's dinner service. Although this service has been variously described as the gift of the Society of the Cincinnati to their most honored member and first president, and as the gift of Major Shaw, who was unquestionably responsible for the commissioning of the decoration, the Washington Papers, preserved in the Library of Congress, fully document Washington's purchase of the set, numbering 302 pieces, through Colonel Henry Lee at New York in 1786 at a cost of approximately \$150.00.



Obverse and reverse of the new Logan Prize Medal, designed by the American sculptor David Smith. In this boldly designed and crisply executed medal, the forms break away completely from conventional personifications, and recall in their strength the characters and symbols of Babylonian seals.

THE 62nd AMERICAN EXHIBITION: PAINTING AND SCULPTURE

Since the Art Institute's regular exhibition of contemporary American art has now reached the venerable age of 62, it seemed appropriate to ask Frederick A. Sweet, Curator of American Painting and Sculpture at the museum and the person responsible for the exhibition and catalogue, to discuss some of the facets of the show which might be of general interest.

Unfortunately, the Quarterly is prepared long before prizes are awarded and while the exhibition is in the first stages of preparation, but perhaps it would interest our readers, Mr. Sweet, to know how such an exhibition is prepared.

The works are entirely invited; that means that they are selected either from art galleries, other museums, or from private collectors. Sometimes, by actually visiting their studios, we get them from the artists directly. We never like to invite a painting or a piece of sculpture merely from a photograph. This in-

volves a great deal of traveling throughout the country, going all the way, literally, from Boston to Los Angeles.

How is the jury chosen for the exhibition?

The jury is selected, more or less, from a panel drawn up by different members of the painting staff. The idea is that it should be composed of three people, and for the sake of having a diversity of interests, we usually include one painter, one sculptor, and then either a museum man or teacher. We think that in this way, we get the broadest point of view.

This year's exhibition will have a different feature, another exhibition shown in connection with the American show, won't it?

Yes. The Museum of Modern Art last year invited the Art Institute to select an exhibition for the Biennale in Venice. The Museum of Modern Art owns the American

Pavilion in Venice; so each two years they ask an American museum to arrange a show. Last summer, the exhibition was built around the theme *American Artists Paint the City*. Katharine Kuh made the selection of the forty-six paintings in this group, all but one of which will be contained within our 62nd American Exhibition here as a sort of special feature. In her case, of course, she was dealing with a theme exhibition, and not all of the artists represented are living. In some cases, too, there was more than one example of an artist's work; whereas in the other section of the exhibition, which I did, the artists are all living, and there is only one object by each artist.

Is there any other new presentation or feature to this show you would like to talk about?

Yes, the Art Institute commissioned David Smith, the distinguished young contemporary American sculptor, to do a new Logan Medal. The existing Logan Medal had been in use for the past thirty-eight years, and it seemed

appropriate that we have a medal that was more in tune with the contemporary scene. I believe this is the first time that an artist has been commissioned to do a medal without being given any specification as to what the subject should be, or what the format of the medal should be. Mr. Smith, needless to say, was excited with the idea, enormously interested, and very thrilled to have been given the commission. The result, I think, is truly remarkable. The recipients of the Logan Medals from now on should feel, indeed, that they are having an original piece of sculpture by an important contemporary artist.

Can you, after examining so many works by today's painters, make a general statement about the direction of modern American painting?

It seems to me that the abstract-expressionist movement is still continuing as it has been, pretty much the dominant movement for the last ten years. There is, however, a certain tendency, I believe, to return to a kind of

The First Safari, metal mosaic by William Heaton, one of the works in a new medium from the current American Exhibition



realism; that is, that the artist's point of departure from nature, either the human figure or objects in nature, has become a little bit more apparent. That does not mean that he is becoming a realist in the traditional sense, but simply that within the format of a semi-abstract theme, his point of departure is made clearer than it was by many artists in past years. The completely non-objective artist seems to have become less and less evident.

Do you feel that there are any clear tendencies apparent in today's sculpture?

I think the sculptor in recent years has come more to the fore. Possibly the sculptors were a little later in being so experimental as the

painters had been—or at least not very many sculptors were being experimental. Now it seems to me that a great many are. You see a great variety of new techniques and mediums—plastics and all kinds of materials—that would not once have been deemed suitable for a sculptor's use. It is very hard to put one's finger directly on trends. The trends move rather slowly, and it's impossible to predict what the next step is going to be. Certainly, American art is ever in a fluid state, ever experimental. I think our artists are energetic; they are completely free to go whichever way they wish, and I think we are in a period when there is a good deal of strength and good, honest vitality in our art.

Roulette, oil, by Le Roy Neiman



EDUCATIONAL ACTIVITIES IN THE ART INSTITUTE

Spring 1957

LECTURES, FILMS AND PANEL DISCUSSIONS, by members of the museum staff and guest authorities

Friday Evening Series

6:30 P.M. Free to the Public * Club Room except when noted

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|----------------|--|----------------|---|
| Feb. 1 | An Artist Presents His Films, three recent works, <i>Becoming, Writ in Water, and Through the Looking Glass</i> , presented and discussed by the artist, James E. Davis. Fullerton Hall. | | |
| Feb. 8 | The 62nd American Exhibition: Painting and Sculpture, an illustrated lecture on the exhibition by its organizer, Frederick A. Sweet. | Mar. 15 | The Films of Allen Downs, John Szarkowski, photographer, shows and discusses the recent films of another American artist. Fullerton Hall. |
| Feb. 15 | The 62nd American Exhibition: Painting and Sculpture, an illustrated lecture by Allen Weller, Dean, College of Fine and Applied Arts, University of Illinois, and Chicago correspondent, Arts magazine. Fullerton Hall. | Mar. 22 | Treasures from The Pierpont Morgan Library, an illustrated lecture by Frederick B. Adams, Jr., Director of The Pierpont Morgan Library, New York City. |
| Mar. 1 | Print Masterpieces, an illustrated lecture by A. Hyatt Mayor, Curator of Prints, the Metropolitan Museum of Art, New York City. Mr. Mayor's talk relates to the exhibition <i>Prints: 1400-1800</i> , currently on view. | Mar. 29 | Crafts As an Art Form, by Mrs. Vanderbilt Webb, President of the American Craftsmen's Council. A leader in the contemporary crafts movement, Mrs. Webb has played an important part in making American crafts a significant force in contemporary life. Her lecture introduces the exhibition <i>Midwest Designer-Craftsmen '57</i> . Fullerton Hall. |
| Mar. 8 | Paul Durand-Ruel Introduces Impressionism to the United States, an illustrated lecture by | | |

Art Through Travel, by Dr. Dudley Crafts Watson

Sundays, 3:00 P.M., for the general public. Free to Members, non-members 80c.

In Fullerton Hall

- Feb. 3, 10** The Golden Light of Darkest Africa
Feb. 17, 24, March 3 Prague, Vienna, Budapest
March 10, 17, 24 Spain: Granada to the Monserat
March 31 Scotland and Norway

GALLERY LECTURES AND DISCUSSIONS

Understanding a work of art is an active process of inquiry, study and perception. Members of the Institute staff and guest instructors can increase your understanding by discussing and sharing experiences in the arts. Most of the activities listed below have been arranged in series for greater benefit of those who can plan to attend regularly.

Now on View

Fridays, 12:15 P.M. Free to the Public

The current exhibitions of the Art Institute discussed in the galleries by members of the museum staff and guest lecturers.

The 62nd American Exhibition: Painting and Sculpture Gallery talks on the exhibition have been arranged to discuss this major show in its various aspects and from a variety of points of view. Frederick A. Sweet is responsible for the exhibition; Edith Smith and Forman Onderdonk are Chicago area painters. All talks are in the East Wing Galleries.

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|---------------|--------------------|----------------|------------------|---------------|------------------|
| Feb. 1 | Frederick A. Sweet | Feb. 15 | George D. Culler | Mar. 1 | Forman Onderdonk |
| Feb. 8 | Edith Smith | Feb. 22 | Edith Smith | | |

Treasures from The Pierpont Morgan Library Two gallery talks on the illuminations, manuscripts, and fine books from the collections of The Pierpont Morgan Library.

Mar. 15 Margaret Dangler

Mar. 22 George D. Culler

Midwest Designer-Craftsmen '57 With the cooperation of the Midwest Designer-Craftsmen, each of the four gallery talks on the exhibition will be conducted by a group of the craftsmen, with specialists in the various media represented. After a general introduction, each of the craftsmen will take a small group on an exploratory tour of the exhibition. In the East Wing Galleries.

Mar. 29, April 5, April 12, April 19

Because, as a result of the rebuilding program, many important works in the permanent collection will not be on view, the Tuesday gallery series, usually devoted to a study of the collections, will be discontinued for the spring term. Short series of gallery talks at this 11:00 A.M. hour on Tuesday will be organized as opportunity affords and will be the subject of special announcement.

STUDY AND DISCUSSION CLASSES

The program of study and discussion classes listed below offers to Members and others interested the means to undertake a discriminating study of the arts as represented in the Institute's collections. Classes are informal and will emphasize direct experience and discussion under qualified leadership. No specialized background of study is required, and all interested are encouraged to apply.

Art and Criticism

Tuesdays 7:00 to 8:30 P.M.
ten weeks starting February 26, in the Club Room

In our examination of works of art, we are all eventually forced to judge them. Questions of value follow naturally from analysis, but we are frequently at a loss for a critical framework in which to form our judgments.

We constantly turn to the critic for assistance in this; we read his books and articles, and listen to his lectures, all so that we can form our opinions and confirm our reactions to the painting or symphony or play before us. But how can we judge the critic? On what does he base his judgment? Why do critics often disagree? This course of ten lecture-discussions, by presenting a number of works of art, and examining a series of critical judgments upon them, will demonstrate various critical approaches and will explore the foundations which underlie these approaches.

The class will be conducted by two members of the University of Chicago College Humanities faculty, Alan M. Fern and Maurice E. Cope. This course requires registration and tuition: Members, \$10.00, non-members, \$15.00. Enroll in the Department of Museum Education after Feb. 1.

Problems and Solutions in Art Theory

Wednesdays 5:45 to 7:00 P.M.
eight weeks starting March 6, in the galleries

Designed as a sequel to the *Theory of the Arts*, this discussion group, led by George D. Culler, will propose problems in the understanding of the arts, go to original works in the gallery for discussion and study. No tuition is charged, but enrollment will be limited to 25 persons and applications, made in person or in writing to the Department of Museum Education, will be accepted in the order received.

Origins of Today's Art

Tuesdays 2:00 to 3:00 P.M.
eight weeks starting February 26, in the galleries

What are some of the major tendencies in art today as they appear in painting and sculpture, in architecture, in photography and the moving picture? From what sources did these trends come? Using films, original works, and other resources, this class, under the leadership of Whitney Halstead, will study the influence of new materials, new ways of looking at reality, the changing role of the spectator and other determining factors. The class is open to Members and the public. No tuition is required, but an indication to the Department of Museum Education of intention to attend the class will be appreciated.

Idea and Image: The 17th Century

Thursdays 6:30 P.M., Fridays 2:00 P.M.
eight weeks starting February 14, 15. Free to the Public, in Fullerton Hall.

A study of the visual arts of the 17th Century in relation to the main directions of its thought: the interactions of creative ideas in the arts and sciences with particular emphasis on the work of El Greco, Rubens, and Rembrandt. The series will be conducted by George D. Culler and guest authorities.

STUDIO, DRAWING AND PAINTING ACTIVITIES FOR MEMBERS

Members' Studio I • First Problems in Painting

Tuesdays, 2:00 P.M. and 6:00 P.M. under the direction of Kay Dyer
Fourteen sessions, beginning February 5 and continuing through May 7, Members' Studio.

Members' Studio II • Advanced Painting Problems

Fridays, 2:00 P.M. under the direction of Briggs Dyer
Fourteen sessions, beginning February 8, and continuing through May 10, Members' Studio.

The Members' Studio courses are lecture and demonstration classes. All creative work is done outside class and brought in for evaluation. Tuition is \$10. Enroll in the Department of Museum Education after January 21.

Adult Sketch Classes

Tuesdays, 5:45 P.M. under direction of Addis M. Osborne, in Fullerton Hall.

Fridays, 10:00 A.M. under direction of Jasper San Fratello, in Fullerton Hall.

Studio courses in drawing from life for beginners and regulars. Simple materials may be purchased at the door of Fullerton Hall. Drawings are criticized, and Honorable Mentions are displayed.

EVENTS FOR CHILDREN

Raymond Fund Classes for children of Members, ages 6 to 16, in Fullerton Hall, under the direction of Addis M. Osborne. No registration required.

Special January-February Sketch Class

Saturdays, 10:30 A.M.

Materials available at the door

February 2, 9, 16

Drawing Demonstrations and Slides

Saturdays, 11:30 A.M.

Feb. 23	Swirls and Curls	Mar. 16	Echoes
Mar. 2	Mounds and Hills	Mar. 23	News
Mar. 9	Silence	Mar. 30	Searching

THE GOODMAN THEATRE

February, 1957

MEMBERS' SERIES

BUS STOP

by William Inge

Feb. 8, 9; 12-16; 19-24

(Tuesday and Thursday curtain at 7:30. All other days curtain at 8:30)

Thursday Feb. 21 Matinee, 2:00 curtain

CHILDREN'S THEATRE

Saturday-Sunday Matinees, February and March

ROBIN HOOD

Saturdays Feb. 2—Mar. 23 at 2:30 p.m.

Sundays Feb. 3—Mar. 24 at 3:00 p.m.

Morning performance Saturday Mar. 2 at 10:30 a.m.



San Francisco Street, 1941, gouache, by Mark Tobey. One of the American paintings from the Biennale hanging in the special section of the 62nd American Exhibition. Lent by The Detroit Institute of Arts.



At the opening ceremonies of the American Pavilion: left to right, John D. Jernegan, Counselor of the United States Embassy in Rome; Daniel Catton Rich, United States Commissioner at the Biennale; the Hon. Giovanni Gronchi, President of Italy; and Mrs. Tiffany Blake, official hostess at the American Pavilion.

THE ART INSTITUTE AT THE VENICE BIENNALE, 1956

Every other year, during the summer months, the city of Venice offers its visitors the largest international exhibition of modern art in the world. Last year, 34 countries participated in the XXVIII Venice Biennale, bringing together nearly 6,000 works of art. The American Pavilion, arranged by The Art Institute of Chicago, presented a survey of modern American painting entitled *American Artists Paint the City*. The following photographs of visitors at the Biennale were taken by Peter J. Pollack.

BELOW

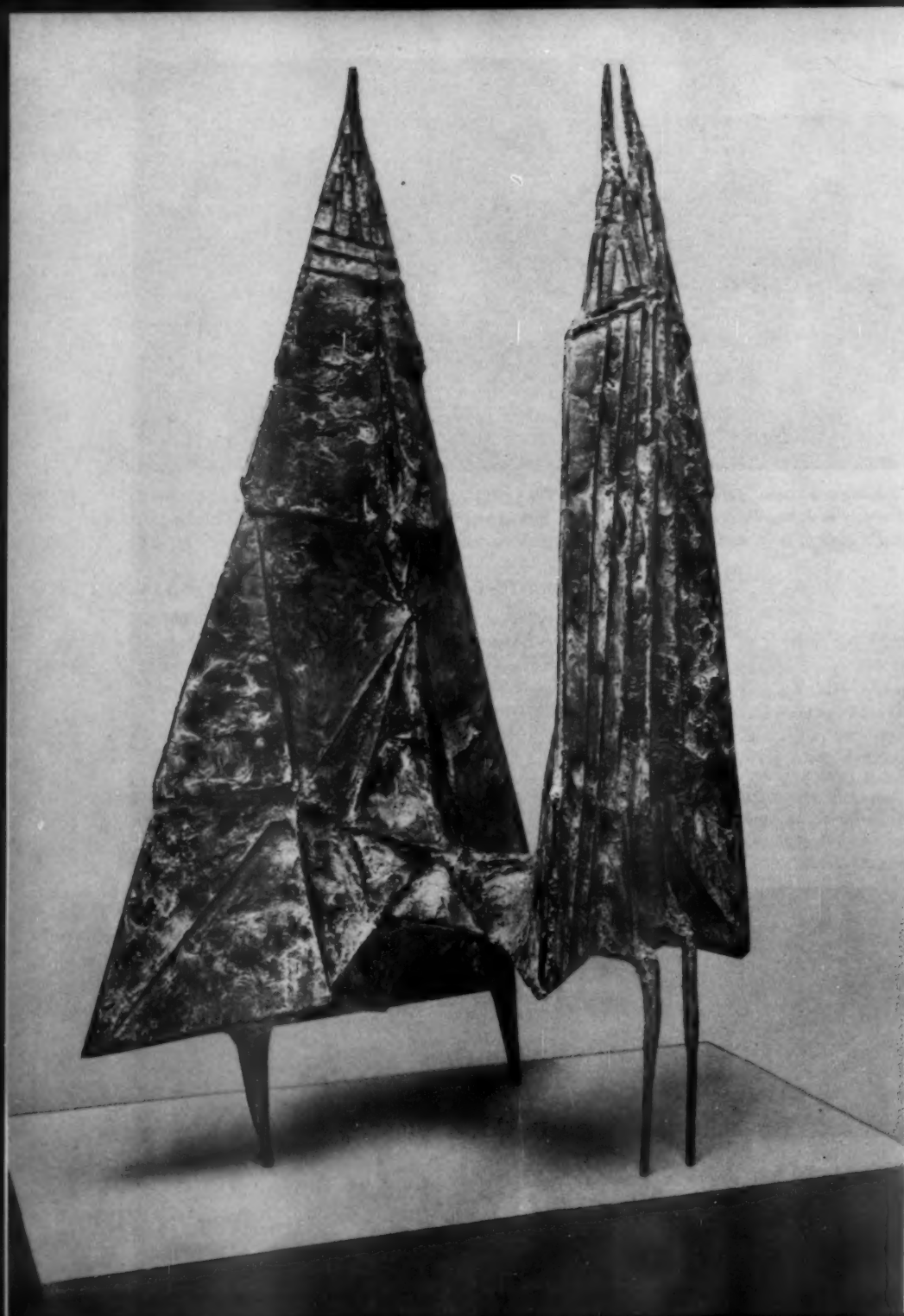
César Baldaccini, French sculptor, in conversation with Arnold Maremont. Mr. and Mrs. Maremont, through their generous gift, made possible the Institute's participation in the Biennale.



RIGHT

Left to right: Michel Tapié de Céleyran, avant-garde French critic, collector and dealer, with Sir Herbert Read, outstanding British authority on modern art and Commissioner at the Biennale for Great Britain, in front of the American Pavilion.





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OPPOSITE

Two Figures, 1955, by Lynn Chadwick, the British sculptor who won the grand prize for sculpture at the 1956 Biennale. Starting with a cage-like, open armature and filling in the spaces with a mixture of cement and iron filings, Chadwick chisels and files the surfaces to the planes indicated by the armature. This technical invention, using all the resources of sculpture, endows his forms with a vitality that springs from the construction rather than from imitation. This work was purchased from the artist's one-man show at the Biennale by the Chicago collector Albert L. Arenberg, and presented by him and Mrs. Arenberg to the Art Institute. At present, it is part of an exhibition of modern British art touring Europe under the sponsorship of the British Arts Council.



FROM TOP TO BOTTOM

European and American critics attending the Press Opening of the American Pavilion.

Delegates and visitors listening to President Gronchi deliver the opening address at the XXVIII Biennale. In the foreground are members of the Finnish delegation. In the second row, reading from the right, are the noted Chicago collectors, Mr. and Mrs. Samuel A. Marx. Beside them, wearing dark glasses, is Mrs. Katharine Kuh, who organized and installed the American exhibition.



In one of the galleries of the American Pavilion: Miss Frances Perkins, former Secretary of Labor in the Roosevelt administration, greets Soviet Commissioners to the Biennale, G. A. Nedoscivin and A. A. Guber. On the right, performing the introduction, is Franz Spelman, Special Correspondent for Newsweek.

Suzette Morton Zurcher, Head of Museum Design, adds some finishing touches to the installation of the American Pavilion.





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LEFT

Saint John the Evangelist on the Isle of Patmos, engraving by the Master E. S. The Art Institute of Chicago, The Potter Palmer Collection. This fifteenth century engraving, known only in two existing impressions (Chicago and Vienna), is included in the loan exhibition, Prints: 1400-1800.

PRINTS: 1400-1800

A loan exhibition of nearly two hundred prints, chosen from American private and museum collections, will be shown in the Print Galleries of the Institute from January 31 to March 3. The exhibition originates from The Minneapolis Institute of Arts and was assembled by Harold Joachim, Curator of Prints and Drawings. The catalogue has also been prepared by Mr. Joachim, formerly Assistant Curator of Prints and Drawings at the Art Institute.

Many of the prints in this exhibition come from some of the oldest and most renowned print collections of Central Europe, where they had been inaccessible before their dispersion during the past ten years. Where a more familiar work, such as Rembrandt's Hundred Guilder Print, is included, it appears because it can be shown in an impression of extraordinary brilliance.

In addition to the print by the Master E. S., illustrated here on the opposite page, the Department of Prints and Drawings of the Art Institute is represented by sixteen other examples from its collections, including the rare Florentine 15th century engraving in the Fine Manner, Judith with the Head of Holofernes, and the Rembrandt print from the Clarence Buckingham Collection, The Presentation in the Temple: in the Dark Manner, which the catalogue refers to as one of the miracles of print making.

TREASURES FROM THE PIERPONT MORGAN LIBRARY

In commemoration of its fiftieth anniversary, The Pierpont Morgan Library of New York has arranged a traveling exhibition of 108 items

selected to show the range and quality of its collections. The exhibition includes mediaeval and renaissance illuminated manuscripts, bindings, literary manuscripts, and master drawings. It will be shown here at the Institute in the Print Galleries from March 13 to April 10. Forty-one illuminated manuscripts, chosen for their rarity and beauty, comprise the largest group in the exhibition. The Library's example of the Constance Missal, one of the three known copies of what may be the earliest printed book, will be included among the incunabula. The small group of fine bindings was picked to illustrate the richness of materials and associations in this field of the Library's holdings.

Boating in May, miniature from an illuminated Hours of the Virgin, the Da Costa Hours, Flemish, early 16th century. From the collection of The Pierpont Morgan Library and included in the exhibition.



Exhibitions

62nd American Exhibition: Painting and Sculpture

An invited show of painting and sculpture by contemporary American artists. In addition, the American section of the 1956 Venice Biennale is on view.

East Wing Galleries: Continuing through March 3

Prints: 1400-1800

A loan exhibition of nearly 200 prints covering 400 years of European printmaking, selected from private and public collections in the United States.

All Print Galleries: January 31-March 3

Treasures from The Pierpont Morgan Library

The Pierpont Morgan Library, in celebration of its 50th anniversary, has arranged this traveling exhibition of 108 of its greatest treasures. Manuscripts, incunabula, fine bindings, literary manuscripts, and drawings are included.

Galleries 11-14: March 13-April 10

Evelyn Statsinger

A group of remarkable drawings by this young Chicago artist.

Galleries 16-17: Mid-March-Continuing

Costumes in Prints through Five Centuries

Gallery 17: Continuing through Mid-March

Lisa Larsen

Life magazine's globe-circling, intrepid young photographer, presently in Russia on assignment, seen in a retrospective exhibition of her work, taken on her many assignments all over the world.

Gallery 5, Main Floor: Continuing to March 30

Nineteenth Century Beauties of Edo

Elegant ladies of the Capital by the Japanese woodcut artists who excelled in their portrayal.

Gallery H-5: Continuing to February 17

Flower and Bird Prints by Several Japanese Woodblock Print Artists

Gallery H-5: February 22-April 14

Recent Accessions of the Oriental Department

A new selection of paintings, prints, textiles, and ceramics acquired in the past few years will be installed in place of those on exhibition during the last two months.

Gallery H-9: February 6-March 31

Fans and Costume Accessories

An exhibition of fans and other accessories from the collections of Mrs. Sawyer Goodman Dewey and others.

Gallery A-2: Continuing

Early American Bedspreads

Embroidered and woven American bedspreads from the museum's collection.

Gallery A-3: Continuing

French Silks and Embroideries

Eighteenth century French silks and embroideries from the Art Institute's collection.

Gallery A-5: Continuing

Midwest Designer-Craftsmen '57

An exhibition of work by designer-craftsmen, with an emphasis on the craftsman as a designer of objects for use. Each craftsman-member of the jury, Dorothy Liebes, John Paul Miller and Peter Voulkos, also shows a comprehensive series of his or her works.

East Wing Galleries: March 27-April 24

REPORT FROM THE WOMAN'S BOARD

The Art Rental and Sales Gallery

Transactions of the Art Rental and Sales Gallery, a major project of the Woman's Board, have increased by nearly fifty per cent since October, and its scope of services has been greatly enlarged.

Opened in 1954 to encourage wider purchase of original contemporary Chicago art, the Gallery has since doubled its space to include a gallery for exhibition as well as a storage gallery. Recently, it has become equipped to sell and rent art objects anywhere in the United States, and also to furnish works of art in large numbers to commercial firms.

More than one-third of the inventory in the Gallery was rented or sold during October and November, nearly twice the number of any previous two-month period. This record compares more than favorably with performance of other similar projects in the country. In addition, a special Christmas sale of works priced from \$15 to \$100, was highly successful.

To handle the growing volume of business, the organization of the Gallery has also expanded. With a staff of forty volunteers, it is now open Monday through Friday from 10:30 to 4:30, and Saturday by appointment, instead of the previous three days a week.

Another major addition is the Artist's Committee, serving the Gallery in an advisory capacity. A member of this committee, and a member of the Art Institute staff, are included in a rotating jury of three which passes on all works accepted, thereby maintaining a distinguished standard of quality.

The Community Associates of the Board

Outside the Institute, the Community Associates report a series of interesting and varied programs held this fall for members of the four groups—Winnetka, Oak Park-River Forest, Homewood-Flossmoor, and Hinsdale. The following activities illustrate some of the ways in which the Associates have been stimulating wider interest in the Art Institute.

Three of the groups arranged meetings around the Louis Sullivan show, with both the Winnetka and the Oak Park-River Forest Associates holding dinner meetings at the Art Institute.

Some of the Associates held programs for children as well as adults. Three-hundred and seventy children from the fifth through the eighth grades of the Oak Park-River Forest Public Schools attended Oak Park-River Forest Day at the Institute on October 19. The program was planned to supplement preliminary study in the schools.

On November 3, forty children from the Homewood-Flossmoor area, together with twenty adults, participated in a program at the Institute which followed up a family afternoon held previously in Flossmoor, when Miss Jess A. Thompson, of the Department of Museum Education, gave a lecture with slides.

On December 8 and 9, the Winnetka Associates held a Christmas sale of works from the Art Rental and Sales Gallery and articles from the Museum Store, giving North Shore suburbanites a convenient opportunity to select Christmas presents of enduring interest.

In the new Art Rental and Sales Gallery: right, Mrs. Roland K. Smith, chairman, with Mrs. Albert King, a customer from Lakeland, Florida



TRUSTEES AND OFFICERS

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